

whatever we begin, and not to rely on superficial observation. Great were the fruits of these habits, and future eminence was founded on the difference of habits in man and man.

In his last lecture, on the great subject of proportion, the professor had endeavoured to carry out the "analogy" of the Greeks according to Vitruvius, by further evidence than he had afforded; and by comparisons of the monkey with the man, and the donkey with the horse, he had attempted to show that beauty of proportion was obtained by inequalities (commensurate or otherwise) rather than by equalities; their variety of quantities was expressed by the Greek word "eurythmia"—a term seemingly taken from the art of writing, in which the order of rhythm was all powerful, and which art also prescribed the dactyl and spondee as the measure of sonorous versification.

This reflection led to the refinement and diminution of the ornamental portions, and the extension of the plain, or breadths, in all good works. The head was one-eighth or one-ninth in the man, while in the monkey it was one-sixth or one-fifth; so the proportion of the hands and feet to the arms and legs.

The same observation might be extended to the expressive human head; the child, the barbarian, and the tyro will give especial interest and magnitude to the ornaments—the eyes, the nose, and the mouth, will be large and striking,—but the accomplished pencil will diminish these in favour of a new element of breadth, and consequent strength, and magnitude, and energy; so in architecture, the former will lay especial stress on the florid capital, the ornamental base; the moulds of the entablature will be large and excessive compared with the plain surface and the broad, unornamental parts: the examples from the Acropolis of Athens vindicated this principle conclusively, especially the comparison of the Doric profiles of Greece and Rome, the small ovolo of the cornice, the excessive corona, the solid abacus of the capital, the parabolic echinus, the delicate anulets floating into the shaft, in the one,—the equalities of the other, the echinus struck with the compasses, the grossness of the anulets, and their abrupt union with the shaft.

The moulded and ornamental, used with so much reserve by the Greek, had engrossed the less refined Roman architect. So it was that the vulgar mind always sought the ornamental. Shakespeare had truly said

"The world is still deceived by ornament."

Connected with this part of the subject was profile,—the whole series of which consisted in the apt contrast of the round, the square, and the hollow, and their combinations in just quantities—the nice opposition of the rectangular and curvilinear surfaces. Here, again, the analogy of Vitruvius holds good. In the profile of the human face (in the Grecian model), observe the slightly undulated forehead; whence the nose, in vigorous straits, ending almost in an angle, floats into the turned lip by the curve reversa, ending in an edge, from which the lips (the strings of different magnitude, and in different planes) are finely relieved by the cavetto to the chin, and this, in its parabolical curvature, presents to the neck altogether the finest varieties, oppositions, and quantities that the sense of beauty can conceive.

Again, in the entire figure, the fleshy or muscular curvature of the limbs is finely relieved by the points and angles of osteology, so that nothing can be devised more conformable to the principle which we illustrate, and desire to see in every well adjusted architectural profile.

These principles apply to all forms of architecture, and may be traced in all the beautiful productions of ancient and modern art.

From the consideration of facts we proceed to their combination in whole, where we can do no better, in the columnar Greek architecture, than follow the models which the experience of the ancient world enabled Vitruvius to lay down with so much precision.

On this part of orthographical proportion, it was important to consider well the modulus on which our design should be constructed, and to carry it into every part—doors, windows, &c., harmoniously,—the wide spread or the tall, and its intermediates. The modulus of a square like the Tuscan, quadrate, spacious,

latitudinal; the just parallelogram of the Ionic; or the elongated and tall Corinthian modulus and its pinnostyle arrangement; or finally, the Gothic excess of this last modulus in the lancet arch,—for example, the ample and latitudinal modulus given by the bridge, through which (when under its spreading vault) we behold the landscape beyond with so much surprise and greatness of effect,—or the Tuscan arcostyle, conveying always (and signally in St. Paul's, Covent Garden), an extraordinary power and energy,—the ordinary modulus of equilateral proportion used by the generality of masters,—or that of the attenuated and vertical Gothic.

On these various moduli, Blondel has super-added to the usual precepts of Vitruvius, a valuable chapter on the proportions of apertures, doors, gates, windows, archways, very material to consider: almost every practitioner tries his own habitual modulus, his broad or narrow gauge, but it is plain that the several varieties cited are capable of their especial application; and the understanding of this peculiar case and situation is an essential qualification of the scientific architect. Nottingham Castle (an unpublished work by a great hand) is a fine example of this quadrate modulus, and of the great dignity which may be given thereby to a building of very limited elevation. Sir Robert Taylor's garden-front of the Bank was another good example.

It would be useful to the students to collect examples of the various masters, with reference to the modulus they employed, and to consider their application to actual dimensions—the principle of greatness might be so understood and acquired—that principle so essential to the architect, who should know how to display in his works (even the least considerable), that dignity and largeness of soul which we admired in moral greatness (rarely indeed met with in mankind), but which affects us so powerfully with the sentiments of grandeur, elevation, and awe.

The deficiencies of this intelligence subjected our works to become toys and heaps only of littleness. All his life the professor had aspired to this faculty of greatness, but had never attained it in any degree, he said, save only in the scraper which he had placed at the north door of St. Paul's Cathedral.

THE VIRGINIAN MONUMENT TO WASHINGTON.

The State of Virginia has appropriated 100,000 dollars for a monument to Washington, to be placed at Richmond, and opened a competition among artists for the work. The plans and models were to be sent on January 8.

Two designs are more particularly noticed in the American papers now before us, one by Mr. Snell, an English architect, who now resides at Boston, and the other by Mr. Crawford, sculptor, whose previous works are esteemed in America.

The model of Mr. Crawford's design is, of course, sculptural more than architectural. It consists of an equestrian statue of Washington in bronze, surrounded by other bronze statues, and standing on a platform, presenting twelve fronts, affording a promenade round the inscriptions and statues. A flight of steps ascends to this platform. Out of it rises a base, having for its ground floor the form of a star of six points, ornamented with mouldings, the upper carved as a laurel wreath.

Out of the star base rises a structure of an octagonal form, the lower portion of which is devoted to inscriptions. The statues surrounding that of Washington are six in number, and are intended to represent the most eminent men of Virginia, or of the whole country, during the revolutionary period. The costume of 1776 is followed.

According to the design of the artist, the statue at the base would be 9 feet in height, and the group of Washington on horseback 15 feet. The entire height of the monument would be between 50 and 60 feet, and its diameter at the platform 50 feet. Gliding is to be introduced upon the ornaments. The platform and structure on it are to be of marble or granite, or a combination of both.

The Boston Transcript speaks very courteously of Mr. Snell, as well as highly of his design, which, unlike that of Mr. Crawford, is

naturally architectural, more than sculptural, though it also contemplates a statue of Washington, and other accessory statues. It is a structure rising out of a platform, and in general outline may remind the beholder of the monument to Sir Walter Scott at Edinburgh.

The chief feature, as seen at a distance, is the open temple or chapel, with rich roof and lofty spire. Within is a colossal statue of Washington, on a hexagonal pedestal, sculptured with alto-reliefs of white marble, and on a platform paved with encaustic tiles, representing the arms of the States, and other national emblems. The subdued colour of these, it is supposed, will give effect to the purity of the marble. A groined vault rises above the statue, supported on six massive buttressed piers of granite or sandstone. On blocks outside these are six bronze statues, intended to represent eminent Virginians. In the ornaments metal is extensively introduced, sometimes gilded by galvanizing. Above all rises a roof and spire framed of wrought iron, and covered with sheets of zinc and gilded iron. In the spire there are three tiers of allegorical statues of cast metal, gilded. The crowning finial represents a star supported by a cross.

"Mr. Snell's design," adds the Transcript, "exhibits taste and knowledge. Whatever may be its reception at Richmond, it cannot fail to commend its author to all among us interested in art, as he has already commended himself by his personal character and genial manners to all who have had the pleasure of becoming acquainted with him."

BRITISH ARCHEOLOGICAL ASSOCIATION.

At a public meeting on February 5th, Mr. Yewd read a paper "On the Mediæval and Arabic (so called) Numerals." This paper was illustrated by diagrams, showing at one view the various forms of characters used in the middle ages, arranged according to their dates; and the writer entered into a lengthened comparison of these characters with those used in the Arabic, Sanscrit, Hindostanee, and ancient Egyptian languages.

Mr. Lynch communicated a description of remains of the ancient church of the Knights Templars and other early buildings situate behind the house of Mr. Charles Griffith, near Middle-row, Holborn. He also exhibited one of five antique green glass flasks, found in excavating on the site.

Dr. A. Quond exhibited a drawing of a doorway in the south wall of Little Langford Church, Wilts, now built up. Amongst the stones used for this purpose is some curious Saxon (?) sculpture, representing a bear hunt; above this a bishop in the act of giving the benediction, and a curious representation of birds seated on a tree or anchor; attached to this sculpture is a curious legend, believed in the neighbourhood, concerning Gravely Wood, which is situate near this church.—Messrs. Chiffers and Burkill exhibited specimens of a peculiar description of needlework, which prevailed during a limited period (commencement of seventeenth century), and not mentioned by Lady Wilton, or in other works on the subject.

Mr. Egan read an elaborate paper "On the Antiquity and primitive Form of our National Instrument the Harp."

Mr. Planché made some valuable remarks upon metal heraldic badges, which he supposed formed part of the furniture of horse harness.

Mr. Jessop communicated an account of a Greek altar in his possession, procured from the ruins of a Temple of Minerva at Athens. It is dedicated to Hercules.

AYLON FOR THE BLIND, BIRMINGHAM.

Sixteen sets of drawings were sent in competition for this building. The committee, after examination, have declared Messrs. Cox and Goodwin entitled to the first premium (30*l.*); and Mr. P. E. Masey to the second (10*l.*). The style of the two designs is said to be Elizabethan. The instructions given were not to exceed 4,000*l.* for the house, 500*l.* for the workshops and colonnades, and 500*l.* for a music-room.